PARIDHI AGARWAL

Eccentric Surfaces

This project showcases Pari’s interpretation of British pub-culture. Her interests are explored in the eccentricity of some British pub cultures of unique and contrasting hanging objects.

Her aspiration for this project is to create a contemporary range of different weights of textiles that brings out the layers and textures while playing with its tactile elements. The collection is designed for innovative interior spaces.

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Each year, consumers in the UK buy 3 billion garments, equivalent to approximately 50 items per person (Allwood et. al, 2006). The production for these garments wastes around 6-25% of total fabric in off-cuts and unused fabric (Larsson, 2009). This project re-imagines how clothes are made by weaving seamless garments engineered on the loom rather than through a cut and sew manufacturing process. While this project lends itself to automation to produce less waste, it also eliminates unnecessary steps in the supply chain and alleviates the unethical working conditions of garment workers, tackling three key aspects of sustainability; people, planet, and profit.

Aesthetically inspired by the functional elements and history of workwear, this project takes the design features of function and durability reducing them to decorative embellishments, for a future world of leisure. Using all organic cottons and dyeing with natural indigo dye, this project pays respects to the roots of denim and its long history with workwear.

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Fantasy World is the concept for Khing’s final project as she is interested in the exploration of colour in the hyper real world and the idea of escapism for a living space. She creates imageries and colours that represent her imaginary world of nature. She has explored and established her design ideas to be used as multipurpose prints for interior and fashion.

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This project explores the theme of ‘Perfectionism’, taking inspiration from personal experience. Classical Greek Art was considered the epitome of ‘perfection’ but over the years, many of these works of art are now partially ruined or destroyed and therefore no longer considered ‘perfect’. The Japanese aesthetic Wabi-Sabi accepts the imperfections of an object and embraces their natural evolution and process. Drawing on this concept the collection focuses on screen printing techniques, pushing the boundaries of typical binders by using jesmonite.

Sarah also explores digitally printing on puff coated sandpaper and casting prints in plaster. Sarah’s collection of prints is designed for both the body and for interior.

Cotton & Georgette kindly sponsored by Clerici Tessuto
Body error- Glitch and Fluidity, regarding of human body defects, which I considered it as natural glitch and how it’s being adapted in a fluid form. Being by mimicking the concept with a vast of irregular shaped and patterns to represent the eccentric transformation of nature. Abstract composition evolves through the tactile and collage from my drawing.

My work explores different styles of fabric brought together with no restriction of shapes, colours, also with tiny red holding stitches to explain more about my concept. I create my work into 3D shapes with clay, mouldable plaster and wire to develop more structural. The final outcome potentially visualised onto the body- Body sculptural.

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MARIA CUJI

My main point in my final project is to show how we could insert sustainability into the Ecuadorian hand craft.

My idea is to enable the connections using my capacity to work with both cultures. Ecuador and UK, a strong backdrop to this cultural exchange is my awareness and interest in protecting our environment and to offer solution to the circular economy as I used the cut offs from the factories and add value to it by up cycling it into a new contemporary design. I also used those methods when educating the artisans. My aim is to create a collection that is a fusion of different cultures and materials produced in the UK with traditional skills from Ecuador, while offering a sustainable solution to high quality artisan waste.

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My project is entitled Through the Looking Glass as a reference to the novel Alice through the Looking Glass written by Lewis Carroll. In this specific adventure, Alice entered a magical world through a mirror and realized that everything was exactly like a reflection, a reversed image, including logic.

The symbolism of this novel represents the ambiguity of the word reflection, which according to the Oxford Dictionary, is “an amount of light, heat, or sound that is reflected by a body or surface”, “an image seen in a mirror or shiny surface” or even “a serious thought or consideration”. Taking into account the diverse definitions of this keyword, I have decided to create a narrative about the progression of a mere reflection to a personal one. I focused on creating a sequence of reflections turning into distortions and consequently into illusions. My goal was to defy the common sense of mirror images impalpability through textured knit fabrics.

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MANYING DING

Customized Body

An interest in body ornamentation and the beauty of tribal culture was the starting inspiration of my collection.

Tribal body alterations helped me visualise fabrics that could be knitted in three dimensional forms. To me, these intentional body modifications demonstrated a different and more rich understanding of aesthetics than that of Western culture.

Whilst capitalism has had a net positive on the quality of people’s lives, today we are seeing a mass extinction of cultural diversity like never before. The rich tapestry of African culture is under threat and I feel that as a textile designer it is important to keep these ideas alive and relevant today.
FFION EVANS

This collection is intended for lifestyle and interior items and in addition to the home environment PLAY! could potentially have relevance in creating better and more interactive environments for patients with dementia where textured materials have proved beneficial.

Sustainability is an important consideration in this project with great emphasis on re-using found materials and off cuts from industrial companies.

Exploring the texture, material and playfulness of children’s toys and experimenting with creating her own ‘toys’ and textured materials inspired the development of Ffion’s designs and formed embellishment ideas. The inclusion of craft techniques such as macramé, crochet embroidery, weaving and print has enhanced and created a collection of playful variation and unusual textures.

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BETSY GATER

BRIGHT LIGHTS, BIG DREAMS

Betsy’s collection is inspired by the notion of memory and nostalgia, looking to stimulate childhood memories through playful interactive surfaces. Using environments such as fairgrounds and arcades as initial visual stimuli, her project is focused on surface design and user interaction to create an immersive environment for children. Through the use of contrasting materials such as wood, foam and acrylic Perspex, Betsy has explored ways to combine these surfaces to heighten their tactility and encourage interaction. The collection develops a variety of techniques with a particular emphasis on screen printing, UV printing and laser cutting. Through an exploration of both low and high tech methods targeting various elements of a sensory environment Betsy’s collection focuses on colour, graphic compositions and playful designs.

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MARGHERITA GRASSI

I Was Young When I Left Home

Inspired by a photographic travel journal, Margherita created a contemporary collection of Cabana-style interiors fabrics. I Was Young When I Left Home is a project that generated from a psychological retrospection while feeling lost; the title comes from a homonymous song by Bob Dylan whose lyrics perfectly summed up her state of mind of the time. The inspiration is the quest of true belonging, which she documented in form of analog photographs during her journey “home”. The choice of materials and weights within the collection find reason in wanting to evoke a natural and calming feel as both linen and paper offer a grounding sensation to the person experiencing their touch. The entire collection was hand-dyed and digitally embroidered to directly translate the film photographs. Overall, the look and sensorial feel of the collection reflect the travel theme of the research, ultimately highlighting its escapism.

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YU GU

ENIGMA is a collection of colorful, textured, playful woven fabrics, inspired by the enigmatic, actual existing and imaginary things, specifically looking at the culture of taxidermy. Yu explored a range of interesting places, such as the Horniman Museum and Gardens, Grant Museum of Zoology, Taxidermy & Antiques Curios and Natural History Museum. She explains those mysterious, interesting and quirky things through a poetic and grotesque narrative form.

This project is aimed at high-end womenswear and also looks at the potential for accessories.
WENLAN HE

My main area of interest is in unique architectures from different cultures, also the clash between the ‘old’ and the ‘new’. London is such a vibrant place and I especially find areas of Neal’s yard and Notting Hill Gate inspirational because traditional buildings in those areas have been re-painted in bright, contrasting colors.

I have translated elements such as painted houses, stall canopies, bunting, graffiti and metallic ornamentations through the technique of intarsia, using mélange and block colors to produce a collection of bold and youthful knit fabrics. Furthermore I love ‘painting’ with yarns; which is the process of constantly changing yarn colors and mixing different textures together.

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LAURA HERRERA PARDO

El Dorado

Laura’s project was initially inspired by the legend of El Dorado. Colombian ancient tribes were excellent goldsmiths, and they believed that this precious metal was a piece of the sun on earth. When the Spanish arrived to the American continent, there were rumours of entire empires made out of gold. Expeditioners and adventurers ventured themselves into the dense and dangerous jungles, but never found this city.

After researching pre-columbian crafts, Laura found that there is a surprising similarity between this art and modern circuit boards. Therefore, she began to create surfaces by mixing the intricate and rustic gold treasures of her country and graphic and sharp esthetics of the modern age. This way she produced a collection of luxury textile wall art and wallpapers for the interior.

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ZOE HORGAN

Zoe’s work is inspired by her birthplace of Dubai, where she explored a nostalgic and tactile approach to her research. Her collection is inspired by the symmetrical structures in Middle Eastern patterns. She wanted her knitted fabrics to capture sculptural shapes creating a three dimensional effect within her fabrics, which informed her collection of knitted garments and silhouettes.

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YIOU HUANG

I aimed to create a Fashion Accessories collection with a futuristic look based on my Alien and Sci-fi culture research. I built my own alien attach story, and translated my narrative story into textile. As the choice of yarn, I chose a lot of reflective yarn, SPMV and lurex yarn and also took risks and experiment with more material such as light, optic fibers and metallic rings to achieve the futuristic look.

Mainly I use Jacquard to make repetitive pattern with my illustration story, and for my Dobby loom, I tended to make more texture based fabric.
When observing an object, a building or landscape it is possible to reduce the subject down to a series of lines built up to create a form. Linear distortions is a project responding to my surroundings, taking inspiration from found checks and stripes and other linear formations of interest. Sources include architecture, domestic objects and automatic drawings. Using the knitted techniques of plating, stitch transfer and drop stitch, this collection communicates my initial research in the context of menswear fabrics.
Aixa’s project is inspired by the visual similarities between the bodily movements of geckos and the human body, particularly looking at acrobats and circus artists. She has researched characteristics of geckos that can be translated into movements in the human body.

Her collection is inspired by the vibrant colours and textures seen both in circus performances and geckos, responding to the shapes created within the two research topics. Her knitted fabrics use an array of energetic and explosive yarns (with yarns sponsored by Lineapiu) suitable for easy bodily movement and motion. Aixa has transformed one of her fabrics into a performance leotard suitable for an acrobat.
NING JI

My on-going interest in the concept of Wabi-sabi, finding beauty in things that are imperfect, impermanent and incomplete is at the core of all of my artwork. I like to try and capture the essence of images made of died plants and trace movements, images that are infinitely variable. What does the eye see? What does the camera see? What does the mind see?

After touch this theme, I have got some new ideas, I think I want to through a simple way to show my attitude of appreciation. Just colour texture shapes and action. I think people like nature and pure looking, they want to every moment of beauty to be unintentionally, but they still do it intentionally. What I want to bring to people is thinking and reminding.

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WOOJIN JOO

Woo Jin Joo is a designer believing in design for change. In this final project, the focus was on exploring the lost value of plastic. When first invented, plastic was much more of a valuable material, used for beautiful jewelry designs. Inspired by this, and disheartened by the amount of plastic waste dumped into our ocean, Woo Jin created a series of jewelry and prints out of plastics found along British coasts.

The project’s aim was to question the value of the material and the way we treat them. It is a playful and poetic reminder of the misuse of a valuable material, and that change is required. Unlike usual transformation of materials into unrecognizable forms in other sustainable, upcycling designs, Woo Jin maintained the original form in order to show the journey the material has been on.

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AURELIA JORDAN KUO

Ecdysis

Many delicate layers are revealed as flora and fauna decay away. This destruction, deconstruction and reconstruction plays a key role in the design process. Floral skeletons containing intricate grids are encased by abstract silhouettes. These qualities create a contrasting juxtaposition encouraged through the use of ridged lines paired with semi-spontaneous mark making.

Translucent delicate garments surround the body with subtle prints that could easily be mistaken as the wearers skin. Whilst tough materials such as denim, latex, mushroom and pineapple leather offer ridged structure to the body. The process of loss of pigment in all ageing organisms is reflected with a natural colour palette where lots of shades within the same few colours have been applied.

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HA NA JUNG

I am inspired by my 10 years of studying abroad. I lived in Tokyo and then I am currently studying in London. While studying in other countries, I have the chance to gain various experience which has many cultural values that has given me a lot of inspiration. I learned that I have a different perspective of viewing or feeling certain things as a foreigner living in other countries. People tend to expect a fantasy of other culture is very likely to entail misinterpretation or misconceptions.
Beginning its journey on the winding canalways of central London with an in-depth exploration of the alternate lifestyle choice made by those living on the canal. Capturing the strength and sustainable innovation of canal life and the constant demonstration of resilience, creativity and a respect for the elements of those who choose to live afloat. Wanderer is a gathering of woven textiles reflecting two sides of life along the canal, aesthetically driven to visualise both the poetic and laborious nature of boat dwelling. Made to last and made for wear, the natural fibres were carefully chosen for their protective qualities. A selective range of twill, tweed and shirting that are woven to endure exposure, weathering and hard work without compromising on character, they are ready for continuous cruising.

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‘Newtro cinema’ explores intergenerational relationships and the power of film to bring young people and elders together. The project produced textiles for cinematic environments such as throws and cushions. Through the use of fluffy, soft fabrics, people can create a comfortable and intimate atmosphere in which to reestablish bonds in front of movie.
KAKO KOBAYASHI

Place of Longing

For the last project, I researched about black market in Japan after World War II. I expanded this idea and started to collect pictures that related to this time. During summer, I visited Paris and went to the exhibition about 1920’s Paris Expo and Auguste Rodin’s paintings and sculptures. Also, I got an inspiration from the house I stayed in Paris for 3 weeks. I found all of these pictures have similar atmosphere: Art Deco, 1920’s decadence, and a bit grotesque and erotic. In this project, I combined all of them as a theme of “Place of Longing”.

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BRIGITTE KOVATS

Torn

An exploration into a personal journey of conflicting Hungarian and Australian cultures experienced throughout Brigitte’s life.

Using strong patterning and bold colours there is a defined contrast between the adornment and traditional approach of Hungarian culture to linear modern shapes from Australian architecture.

Through the progression of the project a patchwork approach was developed taking inspiration from old family photographs and combing these with elements of modern Australian culture and tying it together through embroidery and colour selection.

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MELISSA LAMACRAFT

Melissa’s work is inspired by the biophilic hypothesis and the work of Oliver Heath and Sian Zeng. Introducing interactive and naturistic elements into print design to impact mental health and well-being. After investigating the benefits and importance of biophilia, and existing designs like living walls and Cat Cafes, Melissa found it within her best interest to base her project around this concept to help improve our well-being within our living and working spaces.

With well-being in mind, it was important to consider the wellfare of our planet and work with found and recycled materials to reduce waste, in order to create a sustaible approach to textiles design.

Her versatile collection of print designs enables the project to reach a broad audience, and be suitable for various locations, from offices to bedrooms, with the hope of positively impacting as many people as possible.

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ALEXANDRA LARRABURE

My project explores the construction of memory and identity in relation to materiality through a collage-like autobiographical narrative. I have attempted to create an introspective and personal project that reflects upon my identity in a personal, as well as a collective and cultural level. My approach to the family album and archive, as well as to the objects that I have gathered in my wanderings around Lima, my hometown, hopes to highlight how materialities tell a story of their own, and are configured through entanglements of cultural, historical, social and emotional meanings. At the heart of this venture into my family’s past, one that I did not witness directly, I have come to make it my own. I have knitted their memories and temporalities and turned them into ours, engaging in an ongoing process of defamiliarization and refamiliarization which understands memory as a construction based on ever-changing patterns and textures.

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The inspiration for Phyllis’ final project comes from her interest in playscapes. Textiles designed for the purpose of play have soared in popularity in recent year, often straddling the line between textile design, art, and architecture. The collection draws visual research from modern playgrounds, playscape installations and trampoline parks of London. Inspired by the youthful and multi-dimensional nature of playscapes, Phyllis has created a range of woven fabrics for outdoor furnishings in a bold colour palette, with an exciting textural quality.
YUANXUE LIAM

My inspiration is about “strange creature”, I research about unreal animals that created by man, and I also research about Chinese bronzes and Chinese folk art. I draw lots of my own creature from my research, I combine skull with real animal to create new creature or image. I transfer pattern from my sketch book and I create some monster face in my samples. After different experimenting with Dubied machine, I found it interesting to combine mohair with cotton yarn to make different size hole and dots for my final sample.
Neplish is a personal synthesis celebrating the two cultures Sumnima has been immersed in growing up: Nepali and British. It is a homage to the Eastern and Western cultures that have shaped her identity. With the hope to create an equilibrium comprised of the two identities, she experimented with innovative techniques to bridge the traditional and modern to express a dynamic cultural persona. Neplish explores the Nepali diaspora which has been instilled into contemporary woven body adornment.
RHONA MACKILLOP

‘Phantasmagoria’ takes inspiration from Rhona’s research into late 19th and early 20th-century spiritualism, including textile representations of ‘ectoplasm’, spirit photography, séance and performance art. The final output of her project is a collection of knitted samples and garments that explore the relationship of the female body to esotericism, through the juxtaposed themes of Fragility vs. Strength and Constriction vs. Disembodiment. The palette and textures of the samples suggest the tones and graininess of early photography and the interplay of light and shade to create phantasmagoric effects.
“12.7 million tonnes of plastic enter the oceans each year” (the Guardian), whilst “sea levels have been rising twice the annual rate in the last 20 years” (National geographic). This project aims to advocate the conservation of marine life, enabled through a variety of knit and mixed media textiles of interior applications.

This is to be achieved through a chandelier that is reminiscent of a jellyfish and constructed from sustainably sourced materials. Examples of these materials include discarded climbing rope, old season yarn from design warehouses and rope offcuts from suppliers that are too small to sell. Charity shop Denim and second-hand metal are also utilised, whilst old bike wheels form the tiered frame of the chandelier. Collections of seaweed, plastic rubbish and shells from Brighton beach have been suspended in Bio-Resin to form lightbulbs. Discovering how sea levels will rise by “50 meters or more if the world burns all its attainable fossil fuel resources” (National Geographic), renewable solar power illuminates these bulbs.
POUND THANTHARAT N

The concept about “art deco” on architect in London to look at different aspects, looking at the details on different building and interior that represent art deco to create a mixture of different element on layout and perspective. I aim to try and create textile that used for interior uses. As an experiment I intend to try on various sources of material, that could create different texture. For example, combine diverse technique into the samples, to bring out new innovation of texture. All my sample should have a sense of interior surfaces. I personally obsesses with a mixture of art deco from one of the building that I saw from Bangkok, would transform the idea of those in to all my textile pieces. To create a collection out of art deco around London into my print design, pattern, colour blocking and geometric shapes to represent art deco from my research.

Working with texture, 3D element, and different technique that bring out the playful feels from my work.

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Living with Others

I got inspiration from the exhibition ‘Home Future’ (sponsored by the IKEA)-with regards to the large global population, and how sharing a living place with others can be considered a necessary solution to the housing shortage (and the high costs for both rent and buying houses, in big cities).

Nowadays, as a result of pressure from society, people wear masks in front of others in order to create specific impressions. Using my experience as someone who rents a flat, and who lives with housemates, I will write a story and create, from this, a graphic novel. The story will about how three girls learn to respect each other’s life and live together.
Gabriele is analysing female character features and appearance in video games, pulp fiction magazines, press, and mythology. The female body is extremely sexualised and the most obvious inner power is the ability to charm and distract with sexuality. She explored mythological half-human, half-animal unisex creatures and transformed them into customers. As a result, she created collections with contrasting colour palettes and different visions of the fashion fabrics for each of the creatures.

Using various printing techniques and shiny, heavy, wet, smooth, matt, ribbed fabrics, Gabriele created a fabric collection which compliments and highlights each personas characteristics. The Final Project is inspired by the empowering and mythical creatures; Mermaid, Harpy, Echidna and Centauride.

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VIVIEN REINERT

Vivien Reinert’s final project is stimulated by two different sources: public toilets as an act of retreating, and her travels to Japan and South Korea.

She was inspired by the way public lavatory creates a space for people to ‘strip off their clothes’, both in literal and poetic sense. Lavatories provide an isolated space for people to voice their opinions and thoughts, often expressed as vandalisms. Intrigued by this, Vivien posted a series of surveys around public toilets. The honest answers from these surveys formed the basis of her project. Simultaneously, the cultural difference and language barrier Vivien was facing on her journey gave her a similar experience of being left alone.

This led her to amalgam the two inspirations together, bringing the architectural patterns, colours and street signs of Seoul, Busan and Tokyo into her project. Her outcome shows this blend as layers of fabrics that could be attached to each other in a desired way.

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ALICIA ROWBOTHAM

WASTE NOT | WANT NOT is the project encouraging collaboration between manufacturers and designers to harness the potential of textile mill waste and utilise this resource for the benefit of both the industry and the designer. Through this investigation into existing circular systems within textile mills in the UK it was uncovered that there is a lack of structure in the utilisation and reimagining of the waste produced within these mills and more often than not the waste is discarded or repurposed as a lower economic value product such as mattress stuffing or wash rags. From high quality cotton, wool and silk to wooden bobbins and plastic yarn cones, from selvedge’s to offcuts, the possibilities for new creation is endless. This project illustrates this through a collection of luxury woven fashion accessories produced only from textile mill waste. This is just one example of how textile mill waste can be reimagined from low value waste to high value product.

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Materia Medica is the ancient term used to describe substances from plants and flowers that are used medicinally. In this project materials that have been deemed as ‘materia medica’ in ethnobotanical studies are interlaced with innovative textiles for fashion design. Medicine is proposed through a view point in which it can take the form of a pill just as well as a dress or body adornment. By dyeing yarn and preparing ‘materia medica’, this project aspires to exalt the beauty of healing material in nature. The use of pure, unadulterated plant and mineral fibres such as linen, cotton and copper combined with healing essences in medicinal dyes, results in textiles that each contain a remedy. Flowers inscribed delicately with scientific, and metaphorical meaning when placed on the skin through the pigments of autochthonous plants, offer a path into the seraphic biological world. Cloth that graces ones skin reflects aspects of consciousness as textiles that take the notion of placing medicine on the body to unveil the vast potential that lies within nature. Imagining a future in which one adorns their skin with cloth that benefits their well-being and eco-system.

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LOLA SPINKS

Interference explores how striping and colour can be used to create moire interference in woven fabrics giving them a sense of motion, blurring and visual illusion.

The inspiration for this project began with experimental light photography which provided the research for bold bright colours on dark backgrounds and a variety stripe proportions.

Many of the fabrics have been designed to have dimension using tassles and pleating, referencing the layers of colour and light captured in the research.

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SOPHIE STONESTREET

This collection is driven by emotional sustainability, taking inspiration from preservation and restoration of ancient artefacts and buildings. The pieces encourage the wearer to see the beauty in imperfections and signs of age, to evoke sentimentality and encourage an extended lifespan for the textiles.

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JINGJING TANG
The inspiration came from observations at various locations across London at different times, from different perspectives and during different seasons and adapted various colour patterns encountered on art installations and across the capital’s architecture. The associated drawings, pictures, and overall writing experience had a profound emotional impact on me.

Deconstruction and relinking were used as a start point to create the illusion of movement and 3D effects on a plain, 2D fabric. In order to illustrate the feeling, the final look highly relies on emerging print technologies such as UV printing, digital embroidery and laser cutting.

The collection is full of combining of heavy and light material and two to three kind of print methodologies, introducing some organic and futuristic shape, in order to demonstrate diversification of scenes and generation. The material is potentially visualised and project onto the body and interior.

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My research is about the movement which concludes a serious movement vision photography from myself and I used these pictures and developed to my knitting samples. I have had colour inspiration from a collaboration of still life pictures.

I had an idea from YouTube channel which called “The Slow Mo Guys”. I was thinking from the video is to connect slow-motion moment with multiple layer colour. The photographs were shot by a slow-motion camera which I took three people in my photos and I used slow-motion technique and show arrested, rendered, stretched and compressed. And I tried to use knitting techniques to express movement with multiple colors.
Demi Yeoh

The concept for my Final Major Project ‘Long-distance and Time difference’ is about changing of mental state when experiencing different lifestyles, which only international students who flies back and forth can relate to.

When I look down from the sky during my flights I can see various landscape views, such as desert, seaside, and factory buildings in geographic shapes and also I would pass by a lot of countries when I take a long haul flight. So I take these views as my source of inspiration. I used some landscape photography from my country and London, squares, stripe and some checked patterns together as my main pattern in the project.
YUHONG ZHU

My project is inspired by the Underground Farm in World War II shelter in London. Hiding beneath the city, the Underground Farm utilizes hydroponic systems and LED technology to grow microgreens and salad leaves. How people get along with nature and recreate nature in the future while inhabiting in the urbanized and data-immersive world. We aspire for urbanisation and technology dominance, but at the same time, we long for being connected with natural landscapes. The boundary between nature and artificiality is thus obscure.

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